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probably never would have done it, had they not in a manner compelled him to do so by their outrageous behaviour, their acts of public violence, in defiance of the laws, and their extensive conspiracies against his life.

Mons. Ennio Quirino Visconti has begun to publish an ancient iconography, or collection of authentic portraits of emperors, kings, and illustrious persons of antiquity. The first part, containing the Greeks, was published in 1808, in three vols. atlas size. All the drawings have been taken from authentic originals, except about twelve; many were never before published; and an historical account of each portrait is given. To say, that this highly interesting work abounds with remarks, exhibiting a profound erudition, on all parts of archæography; that the history, literature, and biography of Greece, receive much illustration from it; that various points of chronology are discussed and settled in it; and that the philological, palæographical, and numismatic observations are numerous and interesting; is no more than might be expected from its celebrated author.

An edition of Juvenal has lately issued from the press of Didot, corrected from thirty six manuscripts in the imperial library. At the foot of the page is a perpetual commentary by the Editor, Mons. N. L. Achain-

tre; and in a second volume are given a life of Juvenal, the unpublished notes of Hadrian and Charles de Valois, the ancient scholia annexed to the first Paris edition by Pithou, various readings, catalogues of editions and versions of Juvenal, and an index verborum. A third volume is to give the satires of Persius in a similar manner.

A French translation of *Daphnis and Chloe* has been published by Mons. Courier. It is chiefly a copy of the translation by Amyot, except where correction was necessary; but it is valuable for the addition of a passage of some length from a manuscript in the abbey at Florence, which was wanting in the copy translated by Amyot. When Mons. Courier had finished his translation, he unfortunately let fall his pen on the original Greek, which has blotted this passage in such a manner, that it is for the most part unintelligible. Mons. Furia, the librarian, has in consequence inserted a very angry article in the *Collezione d'Opuscoli scientifici e letterari*, X. 49, with a fac simile of the blotted page. Mons. Renouard, who considered himself as implicated in the charge against Mons. Courier has published a little tract in his justification: Mons. Furia has again spoken of the circumstance in the *Giornale Ciclopædico* of Florence: and Mons. Courier has since written a pamphlet against Mons. Furia.

DISCOVERIES AND IMPROVEMENTS IN ARTS, MANUFACTURES, &c.

A model of a Boat on a new construction.

Mons. Daubuisson de la Feuillade has exhibited on a piece of water near Paris, a model of a vessel invented by him. It was 25 feet long, 4 feet, 4

inches broad, drew not quite 5 inches of water, was deep waisted, and had four masts. Its sails turned quite round, and both ends were alike, so that either might be made stem or stern at pleasure. The inventors ob-

ject in this was to supersede the necessity of tacking, a purpose evidently not to be answered by it. In a dead calm the vessel is to be impelled by what he calls a *rame aspirante* (perhaps the bars invented by Barnoulli, to be drawn backwards and forwards under water). He proposes to build a vessel on this model 200 feet long, to carry 66 guns, and two thousand men, which, with victuals and stores for 50 days, would draw only $9\frac{1}{2}$ feet of water. He supposes it would sail faster, and lie nearer the wind, than any vessel now in use. (No doubt it would sail fast going large, but it could not work well to windward.) It is to be rendered incapable of being sunk by means of copper airvessels, and a cork sheathing. Its design is to surprise an enemy's harbour.

On the processes employed to obliterate writing, methods of detecting frauds of this kind, the improvement of common ink, and a new ink that resists the action of chemical agents, by Dr. B. H. Tarry,

Writing is obliterated either by the application of some acid, or by scratching it out with a knife. Whenever the latter method is employed for a fraudulent purpose, as some other writing will be substituted, commonly pounce, or size, is applied to the paper, that the fresh ink may not run. In general close inspection with a good lens will show where writing has been scratched out, by the appearance of loose or ragged filaments. If pounce have been applied, spirit of wine will dissolve it, and wash it away; if size, immersion in warm water for a few minutes will have the same effect. After the application of either of these, the paper should be dried slowly; at first in the shade, till three parts dry, and afterwards between several sheets of paper,

and while it is drying the ink last used, will spread and sink into the paper more or less. It may be remarked too, that the strokes of a pen will be more generally slender, where pounce has been applied, and more full, where size has been used, than in the other parts of the paper.

In some cases the original writing, that has been obliterated, may be made to reappear. If the whole of the iron that was in it be removed; this is impracticable. If it be not, infusion or decoction of galls will render it visible, in cases where nitric or oxymuriatic acid was employed to destroy it. The liquid prussiat of potash, or of lime, which is better, will restore letters obliterated by oxalic acid, or salt of sorrel, making them appear of a reddish brown. If oxymuriatic acid were used, it will render them visible, of a light greenish blue as long as the paper continues wet. If nitric or sulphuric acid were employed, the prussiat of lime will show this by tinging the paper blue, but it cannot restore the writing.

The hydroguretted sulphurets of the alkalis, or of the alkaline earths, will restore writing obliterated by the oxalic, oxymuriatic, or nitric acid, rendering it of a green black, brown red, or a pale rust colour. The sulphurets should be diluted with half or two thirds their quantity of water. When the action of the nitric acid has been so powerful, or so long continued, as to prevent the writing from being restored, sulphuretted hydrogen will produce wavy lines of a green black on the paper. When the nitric acid has been employed alone, and not to this extent, on holding the paper to the fire, the writing will reappear of a rust colour.

The goodness of ink depends on its containing the principles essential to its composition in due proportion, and the absence of those foreign to it.